



The strength and permanency of her influence are proportionate to the nobility of her mind, the warmth of her heart and the gentleness of her nature. She ceases to be strong when she ceases to be gentle.

IN MY LADY'S KINGDOM.

SUNDAY SPENT IN QUIET COUNCIL WITH HER.

The Institution of Marriage—The Girl Bachelor—Adaptability of American Women—The Past—The Future.

When Swallows Build.

The wakening earth with ecstasy is thrilled, And gladness tunes the note of every bird, Yet in my heart strange memories are stirred When swallows build.

I miss these fragrant flowers the frost has killed, Which bloomed in blushing beauty yester year, And songs of bygone springs I seem to hear When swallows build.

My soul is faint with longings unfulfilled For happiness I never yet have known, But which I fondly yearn to call my own When swallows build. So deem me neither selfish nor self-willed, If in the spring I sing no song of love, But hang my harp upon a willow tree When swallows build.

My summer comes shall be duly thrilled—My Christian carol and my harvest hymn, But let my lips be dumb, mine eyes be dim When swallows build.

When swallows build.

TEMPLE BAR.

WHOM SHALL WE MARRY?

Most Desirable Qualities in a Life Partner.

Our popular journals teem with incidents of domestic troubles. Divorce is getting to be about as much of an institution as marriage. The causes of this are found in the sickly sentimentalism of our so-called story papers, the representation of unreal artificial life in the scene of the stage, and the want of proper instruction as to the duties and responsibilities in the home. If ever circumstances demanded a free, bold utterance in respect to the life of marriage, it is at the present time, and we need expect no better state of things in domestic life till the pulpit, the home, the press and the stage unite in turning the tide into a better and more wholesome channel. It is a big mistake for young people to marry simply for beauty, that often serves only as a veneer to cover a deformed heart and soul. Some of the most homely people are inwardly the most beautiful. Such was Annie Stoll, the sweet poetess of England. Such was Watts, the great poet of whom a lady said that she "admired the pearl of the tide into a better and more wholesome channel." It is a big mistake for young people to marry simply for beauty, that often serves only as a veneer to cover a deformed heart and soul. Some of the most homely people are inwardly the most beautiful. Such was Annie Stoll, the sweet poetess of England. Such was Watts, the great poet of whom a lady said that she "admired the pearl of the tide into a better and more wholesome channel."

Light-headed American bachelors, whose gilly pride is flattered by the attentions of titled Englishmen, ought to make a note of this, and ask in advance how much they will be expected to pay to the crippled speculators for their empty titles. This marrying of surroundings rather than a partner is the bane of many a life. For a rich girl to marry from such a base motive is to prove herself a consummate fool, for a cat-and-dog-life is always the result.

A young man who marries simply external surroundings deserves nothing better than a selfish, calculating, designing woman who will shoot missiles of anguish and sorrow into his soul all through his life. Look at individuals and

as in public, he it is who will make a woman a good husband, caring for her with a loving regard all his life. With such people there may be sometimes glittering surroundings; but beneath all that there is also the rig of the true real which will sound more sweetly musical and more harmonious as life's shadows grow longer. "Did she marry well?" is often asked and it generally means did she marry a long, full purse. No matter how honest, industrious or respectable he may be, the man is usually regarded as a part, if he is lacking in money. There is no term strong enough to express contempt for any human creature, male or female,



not having brains enough to make it, will go to work with cold deliberation to marry. The man who has one eye on a woman and the other eye fixed with an avaricious gaze on her bank account, is the basest of hypocrites. The maidens said he would rather marry his daughter to a man without money than to money under the man.

A good, true man like his wife to be dependent on him, not dependent on her. Independence is the prime idea of manhood, and let a man barter this away by living on his wife's money, and he becomes simply her serf. Have you not met in your practical daily life the poor creature who married his wife's money? If he is successful in business or speculation he prides no credit on his own success, but he is successful in money in any of the ways of trade, he is under a most terrible ordeal; he is accused by some of being a thief and, at least, his married life is anything but a paradise. A man who marries for money is bound to be either a fascinating scoundrel or a self-willed tyrant and he renders both his wife and himself utterly miserable. He did not seek affection hence he does not give it. He would a word which produces an abundant crop of sorrow, strife and regret.

One cannot watch the lingering steps of "courtship couples" without being impressed most of all by the vast number of instances in which men and women love or marry a fancy of their own making and do not marry the real man or woman. Many a man calls babyishness, artfulness, or ill-temper, sensitiveness, many a woman before marriage calls rudeness, frankness or callousness, independence; all these fanciful qualities marriage quickly proves to be unreal. Dorothea Brooke's perverted admiration of Mr. Casaubon (in Middlemarch) has its counterpart everywhere. The common sense of Dorothea's sister, Cecilia, saw the parchment-bled, grey old dry-as-dust fellow just as he was, while Dorothea's imagination deceived her at every turn. Take that delightful little conversation between the sisters. "How very ugly Mr. Casaubon is!" "Ugly? He is one of the most distinguished looking men I ever saw!" He is remarkably like the portrait of Locke. He has the same deep eye sockets. "Indeed, had Locke those two white moles with hairs on them?" "Oh, I dare say, when people of a certain class looked at him; I do believe you look at human beings as if they were merely animals with a toilette and never see the great soul in a man's face." Dorothea's fanciful imagination was painting this ugly, selfish, dull, blinking, pompous man as a great soul. How much better for all concerned if young folks would not look at each other with the

am deceived, I pray I may never know it." The man or woman who grumbles at his or her partner in life after marriage writes himself down as short-sighted. Why did they not know all about that capricious temper before? If they did know of it and made up their minds to balance it against better mental and moral qualities, then let them hold to the bargain and give up grumbling. Seek confidence, exchange of thoughts, restful companionship, identity of tastes or such a difference as gives pliancy to intercourse. If love and marriage is built upon these foundations it will continue growing while life lasts, for Shakespeare was right when he said:

"Love's not time's fool, though rosy lips And cheeks Within his bending sickle's compass come; Love alters not with his brief hours and weeks, But bears it out even to the edge of doom."

JANE ELDRIDGE.

The Weaker Sex. She'd been a belle all winter long—the queen in fact of all. She'd been to all the coaching meets; had danced at every ball. No function of society had this fair maiden missed. Her name was certain to be found on every social list.

When summer came she went away to get a needed rest. And to the hills she fled herself because they pleased her best. And this is how she took her ease, this lovely city belle, And this is how she "rested" in that little mountain dell:

She walked each day a dozen miles 'twixt breakfast and tea time, and she bowled five games of tennis ere the lunch hour was begun. She played five sets of tennis, and she took a horseback ride. And then a row upon the lake this worn-out maiden tried.

She dressed for dinner after 6 and when the meal was over, She promenaded up and down the hotel corridor. Until at 9 the orchestra began its evening task. And then she danced the hours through with any one who'd ask.

She danced the waltz with Billy Jones; she danced the polka with me; She tripped the polka with a boy whose

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woman's club, which beneficent institutions, like mushrooms, are springing up all over the country. Here she meets dozens of kindly, pleasant, wise and attractive women, and thus keeps in touch with the latest interest in the literary, artistic and social world.

Her own rooms are also the meeting place of many congenial spirits. Should she wish to travel, the world is her own from the north pole to the pyramids, with every modern facility for seeing and observing, artistic and social world.

Some new importations of mixed gray and black, with the former largely predominating, are very quiet, and have a rich effect.

"LA DONNA E MOBILE."

The American Woman's Wonderful Adaptability.

Wherever we meet the American woman—and we meet her everywhere, in the ranks of the English peerage and of the European aristocracy, as well as in more modern conditions—we are struck with that marvelous adaptability in which women see the sign of the superiority of a race or of a species. It is revealed notably by that good humor with which she accepts the numerous petty annoyances that every change of medium implies, and which put the best characters on trial. She submits to them without effort, and criticizes them without bitterness, she is further prepared for them by her education, and does not expect to find everything easy. Then the necessity of manual labor does not seem to her like a degrading condition at all, and she is not one of those who separate her from the time when her grandmother knelt the family bread in the primitive settlements. These stories are familiar to her, and the lessons deduced from them are not discouraging or humiliating. She is the daughter of a race of emigrants who have become a great people through work, energy, and determination.

She has in this at her command a whole treasury of traditions from which she draws not without pride. We might say, in referring to these stories, that we were hearing one of those grand dances of the past century, emigrants and poor, telling with pride in their memoirs how to supply their wants, they worked in London, or in Germany, utilizing their accomplishments and their correct taste,

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THE WOMAN OF FASHION

DAWN OF FALL FASHIONS FLASHING THE HORIZON.

What the September Colors Will Be—Some Paris Models and What They Portend—A Lenox Carriage Cloak.

The summer is dying slowly. After all, we are sorry to see it go. Although its advent was fierce and blighting, it melted before long, and softened when its victim began to fall. And it has been growing gentler ever since, until now we cling reluctantly to the end of it, and would fain delay its going. For the dying of summer is no pleasant thing to behold. It means death not only to the light attire of nature, but to our own gauzy robes. We lay aside our thin, delicate garments—fine almost as a spider's web—are many of them—to take up heavier, more somber robes. Even the dawn of September will see a considerable difference of attire. The seashore will be almost deserted, and the mountains will hold a graver, sadder company. Many of the summer fashions will be left behind, and the wardrobe will contain more of the serge, the sack, and the vicuña. Gray and black promise to be the favorite combination for Lenox, these fall days, and black and white will bravely hold its own.

Some new importations of mixed gray and black, with the former largely predominating, are very quiet, and have a rich effect.

Some fancy black and white stripes in silk for bodices that are made very full, the deep shoulders have insertions of delicate black lace set in, and not on, them. The colored felt hats are coming in already—not in the slouch or mountain hat, but in the fancy shapes, to be trimmed with velvet and ribbon. Many a summer costume will be freshened by a new felt, in place of the straw that begins to show signs of wear.

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sealed by a Marie Antoinette fichu of beige cloth, cut up in deep points all around its edge, and headed with a collar of feathers. The points are edged with the black feathers also. Then long, narrow ends fall from the fichu, which are carried around under the arms to the back, where they fall to the feet finished with deep fringe.

A gorgeous carriage cloak that will flash forth at Lenox this coming week will not be dimmed by the brightest toilet there. It is a silvery peacock robe, richly trimmed with bands of glace velvet, red and rose-color. The band runs down the front, embroidered at the edge in silver silk. At the feet also it is seen, as well as on the points that are cut up to the sides. Huge sleeves are banded with the velvet, and then fall in loose, velvet-lined cuffs. A small velvet collar, cut in narrow tabs, falls beneath the turned-down collar of the cloak.

Black and white will also be very noticeable this first month of the fall. Novelties in these two colors are constantly appearing. In full hats of black, brightly trimmed with white ribbon, aigrettes and ornaments of black; black lace capes, edged with white ruffles, and tied with white ribbons; black boas, trimmed with feathery white; fans and parasols to match.

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